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ABOUT THE COVER

"The cover of a magazine should give a pre-feeling of the contents that are following," says guest designer Gerwin Schmidt. By reflecting the movement and rhythm of the designs featured in this issue, Schmidt follows through on this concept. "I wanted to create a feeling of a three-dimensional room, where two-dimensional visuals are layered behind each other and can change very fast."

The cover also reveals Schmidt's design "playing rules" for this issue: the circles, frames, and layers on this initial page are recurring elements used across all his feature story layouts.

ENHANCE ONSCREEN READING

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GUEST DESIGNER

GERWIN SCHMIDT STUDIO

This issue's cover and feature stories have been designed by Gerwin Schmidt and his partners, who live and work in Munich, Germany. [See complete bio.](#)

Reading: Remote People, by Evelyn Waugh.

Watching: "My little daughter grow. I also love to watch the changing seasons at my farmhouse near the Bavarian Alps."

Creating: "A suitable lifestyle for my family, my office, and my graphic design students at the State Academy of Art and Design Stuttgart."

Pondering: "Everything that surrounds me. People, media, information, systems, religions."

CONTRIBUTORS

This issue's creative ideas, inspirational art, and practical techniques have been provided by:

- [Leia Bell](#)
- Seymour Chwast, [The Push Pin Group](#)
- [Robert Frank](#)
- [Milton Glaser](#)
- George Gruel, [Odd Stick Studio](#)
- Jianping He, [Hesign](#)
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- [Richard Lipton](#)
- Oliver Meckes and Nicole Ottawa, [Eye of Science](#)
- Scott Robertson, [Drawthrough](#)
- Koichiro Tanaka, [Projector](#)
- Jonah Warren, [FeedTank](#)



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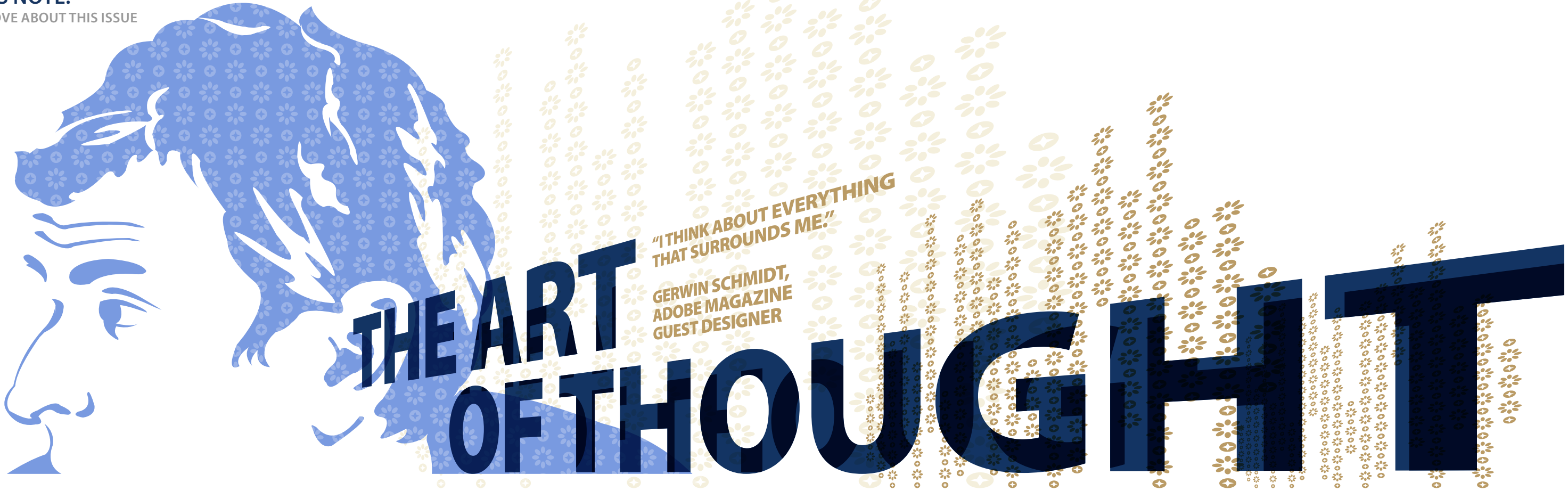


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EDITOR'S NOTE:
WHAT WE LOVE ABOUT THIS ISSUE



From the twists and turns of global issues to the minute details of everyday life, the world around us must always be recognized, absorbed, and felt. Consider it the background material for art and design.

Gerwin Schmidt, our guest designer for this issue, challenges us to remember this—and to keep our eyes, minds, and hearts open. “I think about everything that surrounds me,” says the Munich-based designer, who’s also a professor at the [State Academy of Art and Design Stuttgart](#). “People. Systems. Media. Religion...”

The focus inevitably narrows when it’s time to start a project. And Schmidt approaches this conceptual whittling with a meticulous process. “I think about the structures and dynamics within the content,” he says.

“What color do I see? Which density could be the right one? Do I feel movement or rhythm?” Based on this thinking, Schmidt then develops a set of “systematic playing rules” for his designs.

It’s precisely what we expect from our guest designers, who bring their introspective worldviews, personal styles, and exacting professionalism to the pages of this magazine. We count on their work to challenge our personal ideas about design. And we hope, every once in a while, that it’ll inspire us to re-examine our own perspectives on art and life.

DESIGN THAT PROVOKES

The designers featured in our [Talent for Good](#) story—many of whom were suggested by Schmidt—rise to this calling. Their provocative posters are designed

specifically to make viewers stop and think. And that’s why we decided to let the art—and the artists themselves—do the talking. Make sure to check out the stunning posters, then click on the audio button to hear the artists speaking about their work.

Original thinkers also stand out in our other stories. Whether it’s the playful [interactive spaces](#) created by Jonah Warren of FeedTank, the [experimental techniques](#) used by architectural illustrator Robert Frank, or the wildly out-of-the-box [UNIQLOCK](#) website, designed by Koichiro Tanaka of Projector, you’ll find enough design fodder to keep you thinking. At least until the next issue of *Adobe Magazine* comes out. ■

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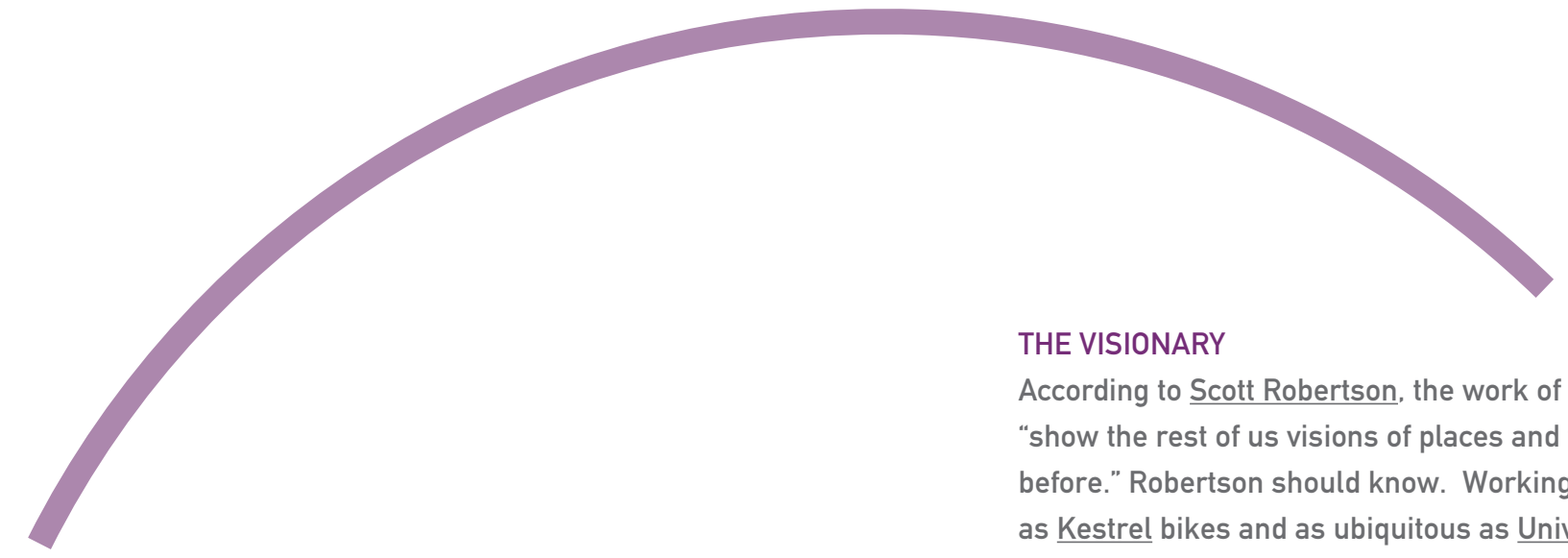
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The play of imagination can take an infinite variety of shapes. You can see it in concept designer Scott Robertson’s otherworldly landscape illustrations. You can find it in the radical process behind architectural illustrator Robert Frank’s traditional work. Or in the detailed complexity of George Gruel’s landscape lighting renderings. And it boldly presents itself in the hyperreal scientific images created by Nicole Ottawa and Oliver Meckes.

These artists have styles all their own, and yet they’re bound by a common spirit of experimentation. They play with media, with process, with techniques, with art itself. And through this creative trial and error, they’ve each gained their share of artistic enlightenment—and digital imaging insight.



THE VISIONARY

According to [Scott Robertson](#), the work of a concept designer is to “show the rest of us visions of places and things we’ve never seen before.” Robertson should know. Working with clients as esoteric as [Kestrel](#) bikes and as ubiquitous as [Universal Studios](#), Robertson’s industrial and concept designs have been giving shape to imagination for over 17 years.

Sometimes, the designs are a reflection of his own unbridled ideas. More often, they reflect a well-researched client need, as in the case of the collectible cards Robertson recently designed for the [Swype-out Online Battle Racing](#) game. The cards feature phantasmagoric racecars that swoosh across asphalt in ribbons of metallic color, as if they were plucked directly from a 9-year-old boy’s dreams. And, in fact, they were. Kids in focus groups were shown car designs with various proportions for wheelbase, overall body width and height. “They told us which cars were the coolest,” says Robertson, who used their opinions to shape his designs. [Learn more about how he created the cars.](#)

But target audience approval and carefully detailed parameters are all part of the game—especially on industrial design projects, which often have strict engineering and functionality requirements. And within this melding of project limitations and conceptual possibilities, Robertson often finds the sweet spot for his creativity. “When you understand the parameters of a project, it frees you up,” he says. “You know where you can push the boundaries.”

Many of Robertson’s precise renderings start as loose marker sketches.
See the original image.



TRADITION AND TECHNOLOGY

Robertson's industrial and concept designs look as much like objects of art as items of commerce. His artistic expertise stems from a well-honed background in traditional media combined with a skillful use of digital tools like [Google SketchUp](#), [Autodesk Maya](#), [Wacom tablets](#), [Modo](#), and [Adobe® Photoshop® CS3](#).

Robertson typically starts with hand-drawn designs, which are all scanned into the computer and brought into Photoshop at some point during his process. The actual digital turning point depends on the medium. "Monochromatic renderings can sometimes be done just as fast with markers," he says. "But when I'm doing color renderings, I go straight to Photoshop." Once there, Robertson paints special effects into the renderings using a wide array of custom brushes. He also relies on Clipping Path Layers, which allow him to easily paint gradations, such as reflected light, on top of a shape. And while he relies on the technology to create precise renderings, his creative joy typically comes early in the design process, when he's sketching on paper, with a trusty marker in hand. [Learn how to create your own custom brushes.](#)



"When you understand a project's parameters, it frees you up. You know where you can push the boundaries."
—Scott Robertson



Race creatures for *Alien Race*, Robertson's next [Design Studio Press](#) book, available in July 2008.

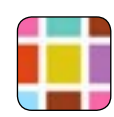
Race car renderings for Hot Wheels and Swypeout.



Concept bike designed for Robertson's *Concept Design 1* book.



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THE POET

For architectural illustrator [Robert Frank](#), every step of the process is digital—even his earliest rough concepts. But you’d never know it by looking at his work. His illustrations all feature a soft, painterly style, as if they were created on canvas with watercolors. While other illustrators use digital tools to create exacting, photorealistic renderings, Frank uses technology to “convey the poetry and atmosphere of each project.”

His style harkens back to the pre-digital days of architectural illustrations done in watercolor, charcoal, pen, and ink. When digital rendering stormed the architectural world in the early 90s, this hand-drawn style became almost as obsolete as the drafting table. But even as paintbrushes were replaced by pixels, the old-guard art forms retained their relevance. “I think people started to miss the warmer look of traditional media,” says Frank. “And today, the direction seems to be turning back to a hand-drawn style.”

SOPHISTICATION AND SUBTLETY

The trick is to get a traditional look while enjoying the benefits of an all-digital workflow. Frank’s secret? Custom styles in Adobe Photoshop CS3. To create them, he draws textures by hand and paints on watercolor paper. Then he scans this artwork into his computer and brings it into the [Photoshop CS3 Layer Styles dialog box](#), where it becomes the basis for his custom styles.

Frank’s illustrations have a crisp, computerized look at first. They start as [form•Z](#) wireframes, with initial renderings and line drawings created in [Adobe® Illustrator®](#). The shift backwards, from technology to tradition, happens later in the process, when the illustrations are imported into Photoshop. Frank paints every element of his rendering on a separate layer, uses the [Photocopy](#) and [Smart Blur](#) filters to make the line work less crisp, and then applies his custom styles to give the work a softer, watercolor look. “I can use the [Gradient tools](#) to create a perfect sky,” says Frank. “And then I can run it through one of my custom styles and it breaks it up a little; it gives it that imperfection.” Visit the Photoshop page on Adobe Bridge Home to find out more about his technique.

And this is where the true artistry happens. “It’s all about experimenting,” says Frank, who never uses the standard watercolor filter in his illustrations. “It looks canned,” he says. “But I can use the Texturizer with the Sandstone filter and create a hand-painted effect that looks really natural. You have to go beyond the basic techniques.”



With an experimental combination of Photoshop CS3 filters and custom styles, Frank creates a hand-painted effect.

“It’s all about experimenting.
You have to go beyond the basic
techniques.”
—Robert Frank



Frank’s illustrations have a crisp, computerized look at first. See what happens next.



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THE REALIST

A background in traditional art also informs the work of landscape lighting illustrator [George Gruel](#). But in his industry, realism is king. “We can’t sell clients something that won’t work,” says Gruel. “I can make a front walkway look beautiful in Photoshop, but if it can’t realistically be lit that way, then no one’s happy.”

Staying true to this goal of visual accuracy requires a keen understanding of the distinct effects of light on objects. And plants. “It’s all about subtleties. It’s about understanding how light filters through a Magnolia with brown on the back of its leaves.” Such details can’t be rendered accurately in 3D CAD, the tool of choice for many in the landscape lighting industry. “CAD just looks fake,” says Gruel, who uses Adobe Photoshop to create ultra-realistic nighttime lighting mock-ups from ordinary daytime photos.

LIGHT AND LAYERS

After removing any harsh shadows from the original image, Gruel lays a warm yellow photo filter over the image to replicate the slight yellow tint of incandescent light. He then creates a layer of black and lays it over the image to create the nighttime scene. From there, Gruel can mask individual landscape features in the image and use tools like the [Channel Mixer](#) and the [Color Range selection tool](#) to adjust contrast and paint the light, leaf by leaf if necessary. [Learn more about Gruel’s technique.](#)

“Sometimes, to get it right, I’ll have more than 100 layers,” says Gruel. “I’ll have to add shadows that weren’t in the original image, or change shadows that were side-lit in daytime to show what they’re going to look like when they’re down-lit at night,” says Gruel. “The creativity of my work is in nuances like these. I paint with light.”

“I can make a front walkway look beautiful in Photoshop, but if it can’t realistically be lit that way, then no one’s happy.”
—George Gruel



Gruel meticulously paints his nighttime landscape scenes in Photoshop.
[See the original image.](#)



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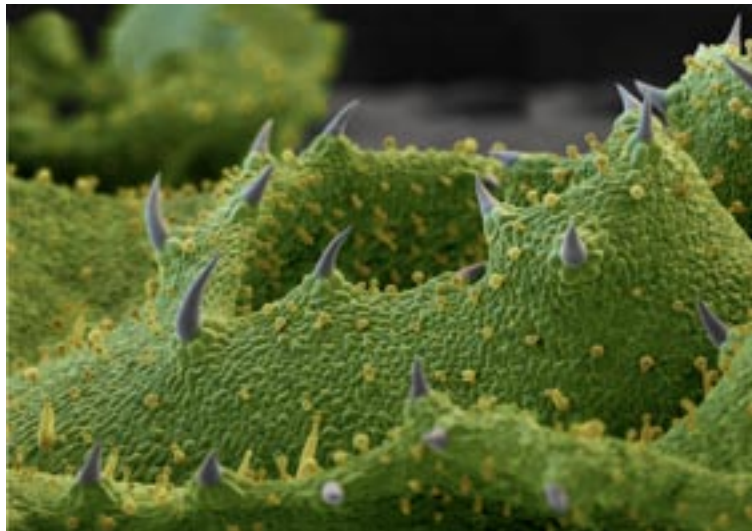


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“Pelargonium”: A surprising—and much closer—look at a Geranium leaf.

“Nature itself is art.”
—Oliver Meckes

THE HYPERREALISTS

For Eye of Science duo Oliver Meckes and Nicole Ottawa, digital imaging isn’t about illustrating an alternate reality. It’s about revealing a hidden one. With Ottawa’s training as a biologist and Meckes’ experience as a photographer, Eye of Science creates images that explore everything from bacteria to botany—all while showcasing the intrinsic beauty of “the world beyond human vision.”

In this world, a verdant, prickly hillside is actually a Geranium leaf. And a sci-fi alien landscape is a close-up view of slime mold. “When we put specimens under the Scanning Electron Microscope, we discover amazing structures,” says Meckes. “Nature itself is art.”

COMPOSITION AND COLORING

The creative process starts before Meckes and Ottawa even put the specimen in the Scanning Electron Microscope. “We adjust the specimen’s parts with forceps and use hairs to move the objects on a specimen holder,” says Meckes, who works like a stylist to “arrange the whole scene in microscale.”

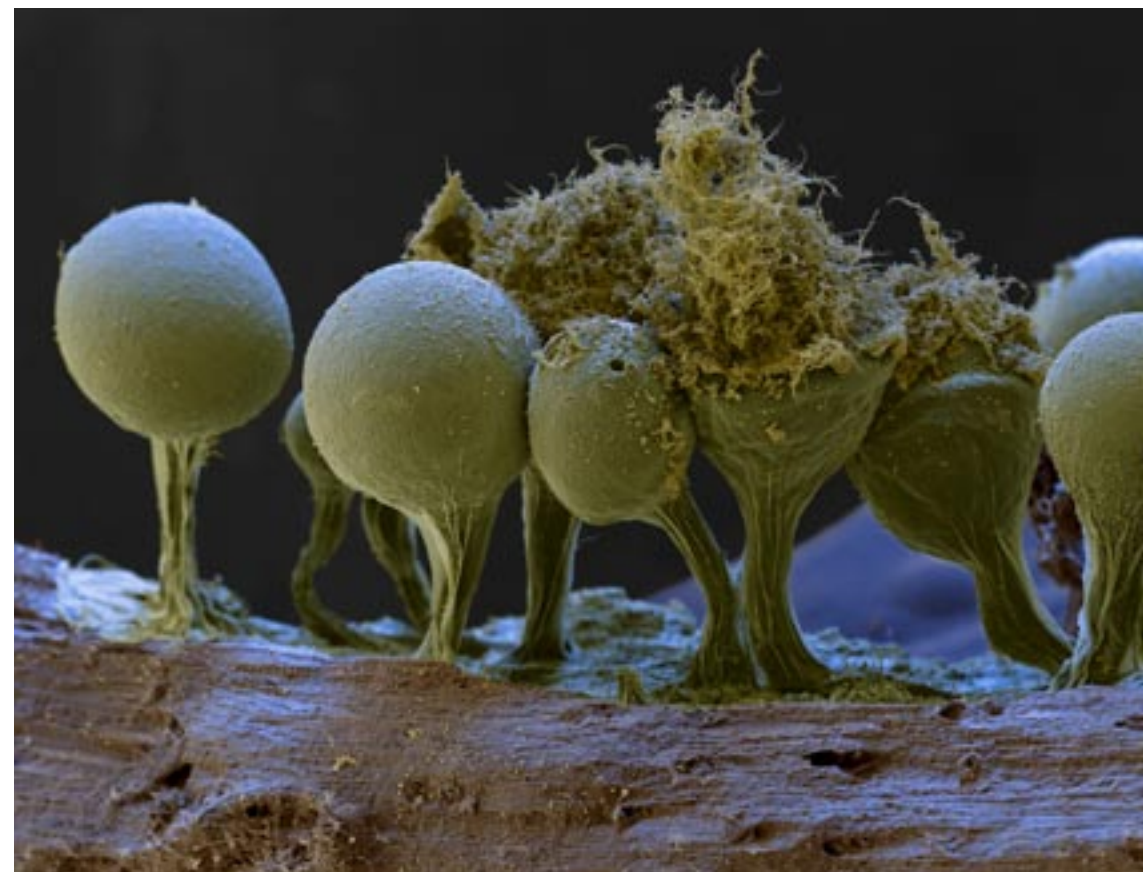
After a specimen has been carefully prepared, it’s placed into the Scanning Electron Microscope, where it can be observed, rotated and magnified up to 50,000 times its original size. From here, finding the right object view—or composition—is a meticulous process. “Often, we search for half a day to find the right angle,” says Meckes.

Once the scan has been made, Meckes and Ottawa transfer the image data to their computer and import it into Photoshop, where the digital coloring process begins. Meckes and Ottawa paint each element of the image on a separate Alpha Channel, with some pictures needing up to 12 channels. After coloring the different alphas in the first scan, they composite two more scans of the same object as Photoshop Layers to create a single image with a “great impression of depth.”

“We use color as a creative and harmonious tool to achieve beauty,” says Ottawa. The duo stays true to the specimen’s original colors—when possible. Some bacterias are smaller than a wavelength of light, which means they have no color information. “With these specimens, we are free,” says Ottawa, who uses established scientific color codes—and a touch of artistic license—to make color choices. “We try to find the right balance between scientific investigation and artistic beauty in all of our work,” says Ottawa. “Because digital imaging should always tell the truth.” ■

Kimberly Grob is the editor of *Adobe Magazine*.

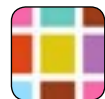
Images from Science 2008: Call for Entries
Science and art come together in this international juried photography show, sponsored by The School of Photographic Arts & Sciences at the Rochester Institute of Technology and Adobe. Submit scientific images from oceanography, geology, biology, engineering, medicine, physics, or other related disciplines before February 28, 2008. [Find out more.](#)



“Trichia dec. var. olivacea”: A new perspective on mold—slime mold fruiting bodies, to be exact.



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HOW IT'S DONE

10 Simple Photoshop Secrets

The artists in this story share even more tips and tricks on the Photoshop page of Adobe Bridge Home, accessible from any Adobe® Creative Suite® 3 application.



ART AND IMAGING IN A 3D WORLD

How do you create the world's coolest collectible racecar cards? For Scott Robertson, it started by getting inside the automotive mind of the pre-teen boy. From there, the big kids started revving their engines—and building 3D photographic illustrations that nearly zoom off the cardboard.

HERE'S HOW THEY DID IT:

1. Conducted focus group research. We showed kids cars in different shapes and proportions," says Robertson. "And we watched for the ones that they kept coming back to."
2. Made a chassis in SketchUp. Made a 3D model of the wheels and frame proportions. Printed an image of the chassis.
3. Did line drawings by hand over the SketchUp chassis. Scanned line drawings and added values to show the transitional forms.
4. Built 3D models in Maya. The drawings were then sent to Fuel Industries, a Canadian game development company, where they were imported into Maya. The Maya 3D model of the car was then built directly over Robertson's drawing.
5. Prestaged the 3D illustration. Fuel Industries sent turntable animations of each model back to Robertson's studio for approval of the final design. The collectible card illustrations were prestaged in Maya or Modo to establish each illustration's composition, general lighting, and color—as well as its specific game functions and weapons.
6. Output the 3D color rendering to Adobe Photoshop. Lighting effects, weapons, wheel spins, and blurring techniques were all painted by hand in Photoshop using a variety of custom brushes created to easily indicate visual effects such as smoke and flames.
7. Composite backgrounds in Photoshop. 2D backgrounds were painted and composited into the final renderings using Photoshop.

"This project was really fun at the end," says Robertson. "We got to be photographers in a 3D world."



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NEW INTERACTIVE SPACES

FEEDTANK'S JONAH WARREN TALKS ABOUT CREATING ENGAGING, INTERACTIVE SPECTACLES THAT THRILL AUDIENCES—AND CLIENTS. BY DAVID WOMACK



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Jonah Warren and Steven Sanborn of New York-based **FeedTank** build public interactive experiences that encourage people to act creatively: They’ve designed digital dance floors, **new musical instruments**, and **digital graffiti tools**. In the process, they’ve also created new platforms for brands to reach out to a young, media-savvy audience that’s increasingly resistant to traditional advertising.

Take their **Dance Floor Moves** project, for instance. Step into it and blocks of light scatter in response to your moves as you boogie to the beat. This project has been installed in a hotel lobby, a clothing boutique, and a Toyota-sponsored gallery. For FeedTank, working with brands is a way to gain exposure for their work and fund future experiments. For companies, associating their brands with innovative projects generates a positive buzz that stays with their audience far longer than a 15-second TV spot.

FeedTank also creates original projects that bring brands to life. Working with motion-graphics firm **Trollbäck+Company**, FeedTank created an interactive video installation for Ask.com that was projected onto the 40-foot screen at the new **The IAC Building** in Manhattan. The projection dynamically pulls data from the Ask.com site and presents it in three dimensions, giving viewers an exciting new perspective on the information.

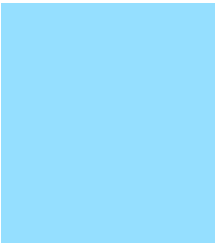
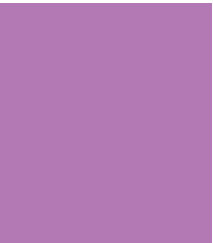
Many of FeedTank’s projects take input from one medium, transform it digitally, and output it as another medium. A gesture becomes a pattern. A shape becomes a sound. The key is that this transformation occurs instantaneously. In order to make the illusion work, the designers create elaborate combinations of hardware, software, and original code, sometimes integrating video cameras and Adobe® Flash® animation. Only a few years out of school, Warren and Sanborn have built a successful business by doing what they love, proving the new truism: Make it cool and business will follow.



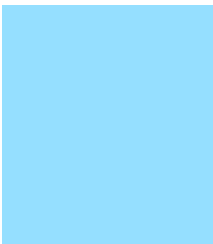
In Dance Floor Moves, blocks of light scatter the millisecond anyone moves.



Watch a demo.



Jonah Warren, FeedTank co-founder.



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How did FeedTank start?

FeedTank started about three years ago with a thesis project of mine called Unencumbered Full Body Interaction in Video Games. I had a gallery show to exhibit the project, but needed another interactive piece for the space. I invited a friend, Steven Sanborn, to collaborate. This lead to another collaboration, Dance Floor Moves. We wanted to make a project so simple and obvious that people walking by on the street could instantly understand it and engage with it. So we projected a bunch of colored squares down onto the sidewalk. When you move through the squares they disperse and fly around and then they snap back into place behind you. We projected it onto the sidewalk every night for a week and got an incredible response. People loved it. We posted some videos of the project online and they got passed along and people started contacting us. That’s how FeedTank was born.

Do all your projects involve physical interactions?

We’re always trying to get away from the monitor and mouse and experimenting with new forms of interaction. We want to get people up on their feet and moving around. This means that our projects have to be simple and intuitive enough so you can walk up and start playing, but then you have to jump around and really play to make it fun. I feel like we ask a lot of our users in terms of participation, but not in terms of learning rules.

One thing that’s interesting about your projects is that you tend to steer away from offline metaphors.

Right, there are a whole bunch of computer games based on offline scenarios—there’s a snowboarding game where you’re leaning left and right, and a basketball game that tries to mimic dribbling. But I think those games are ultimately disappointing. Snowboarding isn’t just about leaning left or right. I think simpler games that don’t try to replicate another experience are more successful because the user doesn’t come with expectations. They learn the system on the fly. “There’s an abstract block, I can kick it and it moves.” I think there’s more potential in exploring interactive space on its own terms.

How did you get interested in games?

I got into games because I was really interested in experimenting with interaction. I felt that gaming was the best space to play in. With games, you’re not tied to any constraints or existing design vocabularies—like the need to use menus or tabs, for example. Games can be more about the exploration of interactive space.

One of your most recent projects was for the largest high-definition video wall in the world—the 11-foot-high, 120-foot-long screen in the IAC building, which was designed by Frank Gehry. Tell me about that project.

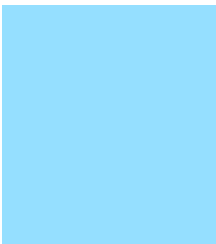
This project was a little different because instead of designing new interactions, we were concentrating on how to display data. We worked primarily with Trollbäck+Company, who were hired to create the content. Trollbäck specializes in motion graphics and they wanted some pieces that use live data feeds—that’s where we came in. We worked with Trollbäck to come up with ideas, which was a great collaboration. Each of the three pieces we created relates to an aspect of IAC’s business.

For example, we created a module for ASK.com that animates their dynamic news feeds. Huge headlines that span 40 feet zoom towards you and seem to fly off the screen. It’s very dramatic.

How did you make this work?

We created a graphics library in C++ and pulled in the data from the Ask.com website. Based on the data that came in, we would draw it in a special font, turn that letterform into a 3D object—this allows us to really play with the data. For example, we can turn it or animate it and scale it.

I really like the project because it plays with ideas of scale. We’d worked with companies incorporating their visual assets—logos and such—but this was the first time that we created an original project based on some aspect of the client’s business—in this case, Ask.com and the idea of information.



A video wall for the IAC building in New York City pulls live data from ASK.com and projects it as 40-foot-wide headlines.

“WE ASK A LOT OF OUR USERS IN TERMS OF PARTICIPATION, BUT NOT IN TERMS OF LEARNING RULES.”



It seems like a lot of your work begins as self-initiated projects. You have this great idea and you build it and then a company comes along who wants to use it to promote their product.

That’s about it. We make money to work on new ideas.

How do these projects help build the brand of your clients?

Well, no one is paying attention to the 30-second advertisement any more, so companies need to find new ways to reach out to audiences, especially young audiences. Rather than pushing their product directly, many companies are choosing to create a positive experience for customers so that they will have something they can talk about with their friends. That’s where we come in. We create an environment in which the product can be experienced in a positive way.

How do you know if a project is going to be successful?

Well, if I’m interested in it and want to spend a lot of time playing around with it then that’s a good sign. But that’s just the beginning. There are other things we look for. For example, if a project is in a public space it’s often important that more than one person be able to interact with it at a time. One of the reasons that our interactive dance floor works so well is that it can be experienced by groups of people. You jump around and interact with the other people using it. It kind of breaks the ice. It’s ironic—the dance floor is probably our simplest project, but we get the most business from it. Some of our other projects that we’ve really worked hard on have not been as commercially successful—at least not yet.

Talk a little bit more about how you test your work.

You can have a hypothesis about how people are going to interact with a system but until people start using it you really have no idea as to how it’s going to turn out. Play testing is such a crucial part of the process. You make a little bit, test it with users, and then go back and make a little more. I like figuring out new ideas and getting them to the place where other people can enjoy them. Seeing the unexpected things that people do with the things you make is my favorite part of the process.

For example, the interactive floor uses an algorithm for detecting movement that compares images. If there’s enough difference between images it considers that movement and it moves the blocks. A family wandered in and they started walking very slowly across the floor. Now, if you move slowly enough then the change doesn’t get

detected so the blocks don’t move. It’s difficult and it takes real patience, but they were able to cross the floor without triggering any of the blocks. And they thought that was the real goal of the game. We hadn’t even considered this—so it was really exciting. That’s the kind of thing that can happen when you create an open system.

What do you think you’ll be doing in 10 years?

I don’t know really. I try to focus more on the creative process rather than a future goal I’d like to achieve. I really love putting these projects together and I try to focus on my work. I think the future will take care of itself. ■

David Womack writes and consults on digital technology. He is the co-author of *Becoming a Digital Designer* and the editor of *Adobe ThinkTank*, an online journal about trends and issues in the field.

“COMPANIES NEED TO FIND NEW WAYS TO REACH OUT TO AUDIENCES, ESPECIALLY YOUNG AUDIENCES.”



“IF A PROJECT IS IN A PUBLIC SPACE, IT’S OFTEN IMPORTANT THAT MORE THAN ONE PERSON BE ABLE TO INTERACT WITH IT AT A TIME.”



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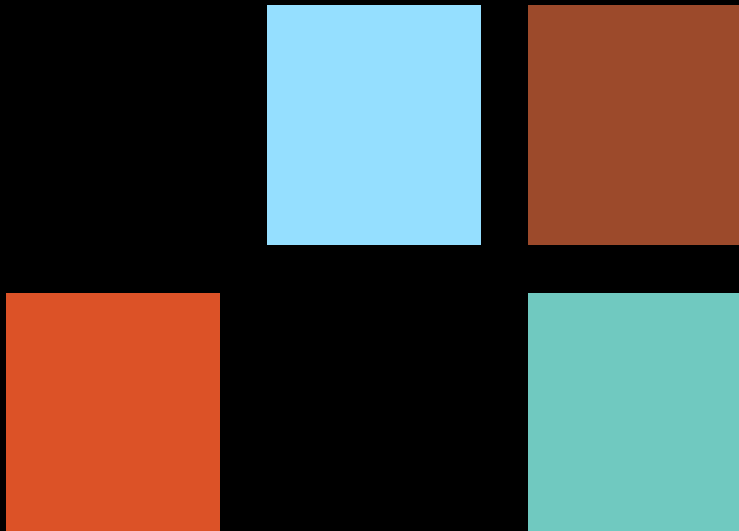
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HOW IT'S DONE



Export video and FLV files from Adobe® Premiere® Pro.

Learn about various export settings, such as settings for video quality, file size, and compression. Watch the tutorial on the Adobe Premiere Pro page of Adobe Bridge Home, accessible from any Adobe Creative Suite 3 application.



DANCING BETWEEN VIDEO AND FLASH

Dance Floor Moves is one of FeedTank's most basic projects—and yet it's the one that brings in the most business. From a boutique hotel lobby in Sweden to a Toyota-sponsored gallery in Los Angeles, this interactive installation brings smiles to the faces of everyone who hits the dance floor—and street-cred coolness to the brands who decide to play with it.

HERE'S HOW IT WORKS:

1. A dance floor space is chosen and illuminated with a blacklight. This provides a source of light without ruining the ambiance. "You can also use an infrared light," says Warren. "But black lights look cooler."
2. CCTV cameras capture footage from the dance floor. CCTV security video cameras are hung above the floor space and positioned carefully to capture footage only from the designated dance floor area. CCTV cameras have several advantages over regular video cameras or webcams: They work better in low lighting, have good image quality, and—best of all—they're much cheaper. The fact that the footage is in black-and-white doesn't matter, because this is just the input device, not for display.
3. The live video footage is fed to computer. Warren uses VidCap freeware to capture footage.
4. Video frames are compared and movement is detected. Using the Bitmap Data Action Script, Adobe Flash can access a video frame's pixel values and compare it to the pixel values of the next frame. If the difference is above a specified threshold, it's categorized as movement.
5. Every movement triggers an Adobe Flash animation. Blocks of light scatter and then snap back into place in response to the movement.
6. A projector hung above the dance floor redirects the animation downward. The other option is to have the projector on a shelf and use an angled mirror to redirect the animation downward.

Out on the dance floor, blocks of light scatter the millisecond anyone moves. And that's key to the experience. Even a slight delay would break the connection between what people are doing and what they're seeing—especially when the dance floor is crowded and blocks are flying everywhere.



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The power of a poster to inquire, to compel, to provoke, and to fundraise is illustrated beautifully by seven diverse designers, representing some of the most influential cultural voices in the world. View their work and listen to their views on creative inspiration, civic responsibility, and doing good for the sheer sake of doing good. **By Todd Scurr**

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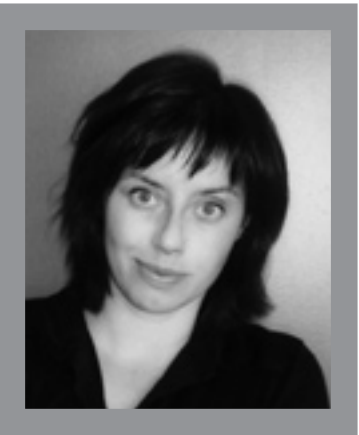
“Most posters are done to be discarded after their use. This particular poster has been around since 1968, because the message still makes a point for all of us today.” —Seymour Chwast



Chwast commentary



“End Bad Breath” by Seymour Chwast: Made in the 1960s, woodcut was used as the technique, and then the piece was printed offset.



“It’s a way to be present; a way to say we are here, we are part of this city, we are part of the visual expression of this city.” —Anette Lenz



Lenz commentary



“Rwanda” by Anette Lenz and Vincent Perrottet: Photography and various layers done in Adobe Illustrator and Photoshop, then silk screened.



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“It was important for me to speak to people who were interested in art, since the poster was made for an art exhibition. But also, it was important to me as a photographer.” —Melk Imboden



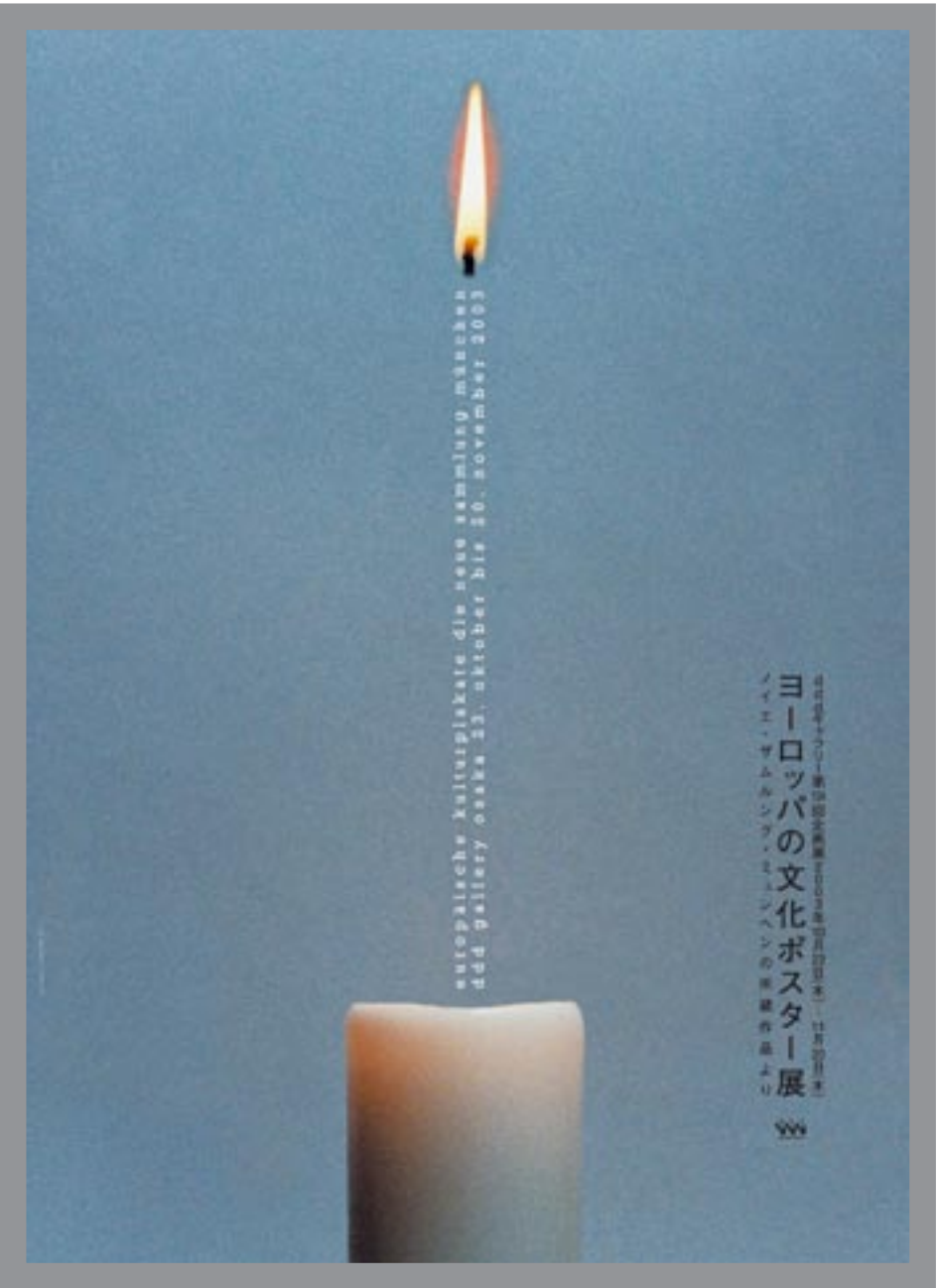
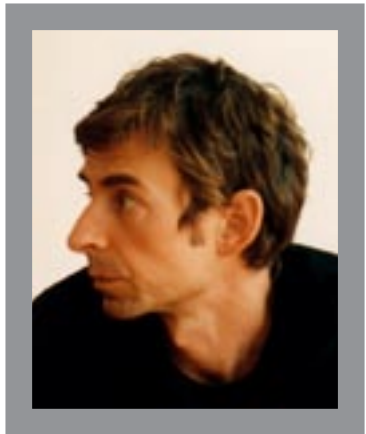
Imboden commentary



“It’s about the influence of European posters in Japan, and about German theater poster design in the 70s.” —Gerwin Schmidt



Schmidt commentary



“European Cultural Posters” by [Gerwin Schmidt](#): A composite of photographs was created first, then refined using simple tools in Adobe Photoshop.

“Kunstmarkt” by [Melk Imboden](#): Hand drawing began this process, followed by manipulation and refinement in Adobe Photoshop.



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“I am interested in tracing Western typographies in Asian landscapes. The two cultures have absolutely meshed with my interests.” —Jianping He



“About a dozen different artists designed posters for the event, which also included a bike ride. They sold the posters afterwards and raised over \$26,000 for the MS Society.” —Leia Bell



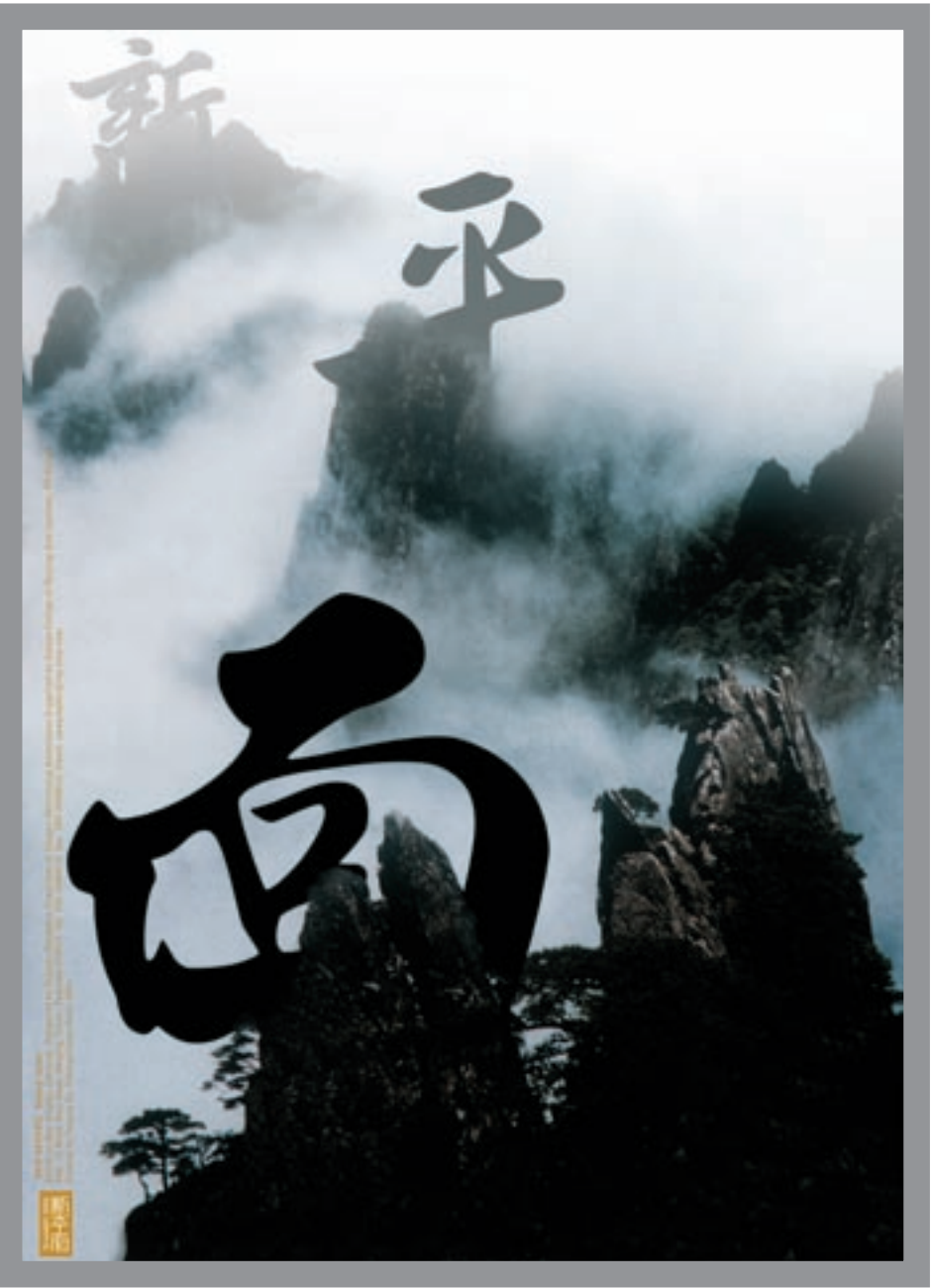
Bell commentary



“Screens ‘n Spokes” by [Leia Bell](#): All color separations were done by hand, layers were scanned into Adobe Photoshop for refinement, then silk screened.



He commentary



“New Graphic” by [Jianping He](#): Began conceptualizing with photographic ideas, and then moved to Adobe Photoshop for manipulation and refinement. ■

The opinions expressed in this story are not necessarily the opinions of Adobe.



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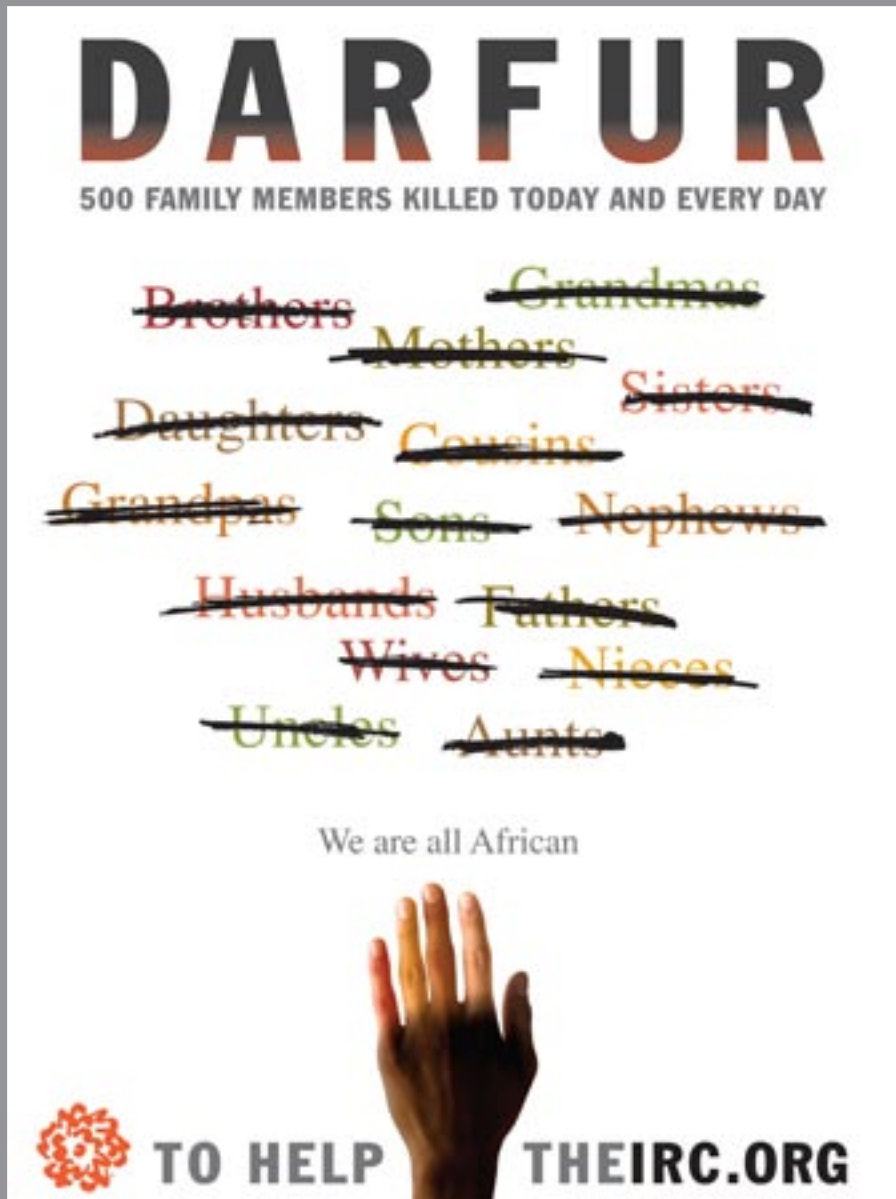
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HOW IT'S DONE

“The graphic problem is always the same: How do you enter into people’s consciousness? Where is the crack in the surface that enables you to get into visibility?” —Milton Glaser



“Darfur” by [Milton Glaser](#): A composite of photography, typography, and drawn scratches manipulated and refined in Adobe Photoshop.



[Glaser commentary](#)

According to renowned graphic designer Milton Glaser, “There is no way to behave ethically in the world without paying some attention to the genocide in Darfur.”

This poster, intended to increase social awareness, appeared throughout New York City from November 2006 to February 2007.

Given the glut of disturbing images from Sudan, Glaser hoped to penetrate the immunity of the audience by speaking a language that is human rather than ethnic.

A layered composite of photography, typography, and drawing, this poster was created in Adobe Illustrator and Photoshop for the International Rescue Committee (IRC).

HERE’S HOW HE CREATED IT:

1. Glaser and his team started with a photograph of a dark-skinned human hand.
2. Using Adobe Photoshop, each finger on the photograph was copied into different layers and re-colored in Adobe Photoshop using the Hue and Contrast tools.
3. The Fade Opacity Gradient was used to smoothly transition the fingers back on to the original hand.
4. Natural colored fingernails from the original hand were cut and pasted on to their respective fingers. The Vertical Opacity tool was used to ensure seamless pasting.
5. The finished hand was silhouetted.
6. The typographic lines were started in Adobe Illustrator as vector art. The hand-drawn scratches were scanned in, cleaned up in Adobe Photoshop and, because they had a transparent background, could be overlaid on the type.

The end impact is a concept that connects the audience to two abiding truths: that genealogically we all trace back to Africa and, that beyond the exterior differences we often preoccupy ourselves with, we are ultimately a single, interconnected species sharing the same familial need for compassion, action, and peace.

[See more of Milton Glaser’s work.](#)



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T.S. Eliot writes that between the idea and the reality falls the shadow. For the creative mind, this shadow lurks suspiciously, threatening to suppress the next inspired idea. It can be an all-too-familiar place, rendering a wasteland of unfulfilled inspiration. When artists can complete the creative process to fully execute an original idea, then they have realized success. Every once in a while, their ideas avert the shadow and bask in the spotlight of reality.

On the web, technical limitations can be the shadow between a creative idea and its ultimate reality. But Uniqlo's UNIQLOCK website is proof that uncompromised creativity can thrive within a world of technological restrictions. All while selling cashmere sweaters.

STYLISH FASHION, SAVVY MARKETING

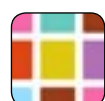
Uniqlo is accustomed to reaping the benefits of their creative risks. A Japanese manufacturer and retailer of casual cool clothing, the Uniqlo brand embodies the ultra-contemporary, hip attitude of Japan. From the web to store windows, Uniqlo believes in an experiential presentation of its product that combines creativity, stylish fashion, and savvy marketing. Before the UNIQLOCK site, Uniqlo was pushing the envelope with microsites like Uniqlo Mixplay and Uniqlo Explorer, created by interactive design pioneer Yugo Nakamura.



Online videos and music:
peppy by day, soothing at night.



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Their new UNIQLOCK site, designed by Tokyo-based Projector, pushes ever further. It's not a watered-down version of an original idea, but rather a seamless, beautiful execution of it. Best of all, it delivers a mutually beneficial experience for the designers who created it, the client that funded it, and the audiences all over the world who've become hooked on it.

Conceptual artistry with quirky yet uncomplicated video sequences and an original, mesmerizing soundtrack are the centerpiece of the site. The choreographed videos of young women in ordinary day-to-day settings are set to music that's lively and cheerful by day, quiet and soothing by night. Integrated subtly but persistently into the music, a wood percussion ticks along with the beat, keeping time like an ever-present metronome. This multimedia experience alone would be captivating. But the real-time clock, interjected seamlessly between video clips, catapults the site into the realm of true originality. [Learn how the real-time clock and video sequences were integrated.](#)



A real-time clock, set to Tokyo time, is displayed in between video sequences.

CREATIVITY FOR EVERYONE'S SAKE

Along with conceptual innovation, the site delivers mass appreciation. For the smart consumer seeking out Uniqlo's latest offerings in cashmere sweaters, the site is a hip presentation of a product and its brand. For those seeking a more intimate connection, there's the site's World UNIQLOCK page. By allowing visitors to link their personal blogs to the UNIQLOCK site and set their own local-time UNIQLOCKS via a simple sign-on, it offers a worldwide, ever-growing community that's as diverse as the web itself.

"Each audience has a unique relationship with the site," says Koichiro Tanaka, Creative Director at Projector. "But there's one common thread. We want every person who experiences the site to feel an emotional connectivity."

TECHNOLOGY FOR HUMANITY'S SAKE

And it's the use of technology—in very capable creative hands—that helps deliver the site's strong sense of humanity. It starts with the 185 intimate and elegant videos produced for the site. At midnight, viewers might watch a woman fall asleep with her knitting basket, soothed by a lullaby. At midday, they'll see a trio of women dancing jauntily around a classroom, fueled by a happy, productive tune. To make these full-screen videos play effortlessly, video optimization had to be carefully considered. The videos were encoded and compressed using [Sorenson Squeeze 4.5](#) and then imported into Adobe Flash, where the frame rate was set at 12 frames per second. This lower fps setting helped to keep file sizes down. [Learn more about the video optimization process.](#)



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The World UNILOCK allows visitors to link their personal blogs to the site and set their own local-time UNILOCKS.

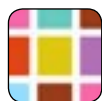
This strong sense of humanity is also revealed—and greatly expanded—with the World UNILOCK, which gives any site visitor access to the personal blogs of more than 14,300 UNILOCK visitors. By clicking on a city on the world map, visitors can meet a web designer in Zurich, a scientist in Perth, or a hipster in Glasgow who claims "an appreciation of the world of style over substance." The list of World UNILOCKers stretches beyond imagination. It's all there for the taking, but it's not a controlled experience; how visitors choose to interact is entirely up to them.

"People want to talk. And they want to hear from others who they can relate to," says Tanaka. "The place where these conversations occur most online are social media such as blogs and social networking sites. So we created a medium where UNILOCK users and the Uniqlo brand could be connected. And this is the heart of the experience: not the multimedia website or screen-saver, but the interactive blog widget that allows people to connect."

This widget—created with a combination of XML, JavaScript, and CGI technology, and animated in Flash—is the engine workhorse behind the compelling website. But it's the creative execution—and the original thinking—that provides the allure. "The technology powering these experiences is invisible," says Tanaka. "It's used only to make the site's emotional expression visible. And that, I believe, is where the breakthrough of the UNILOCK technology really is."



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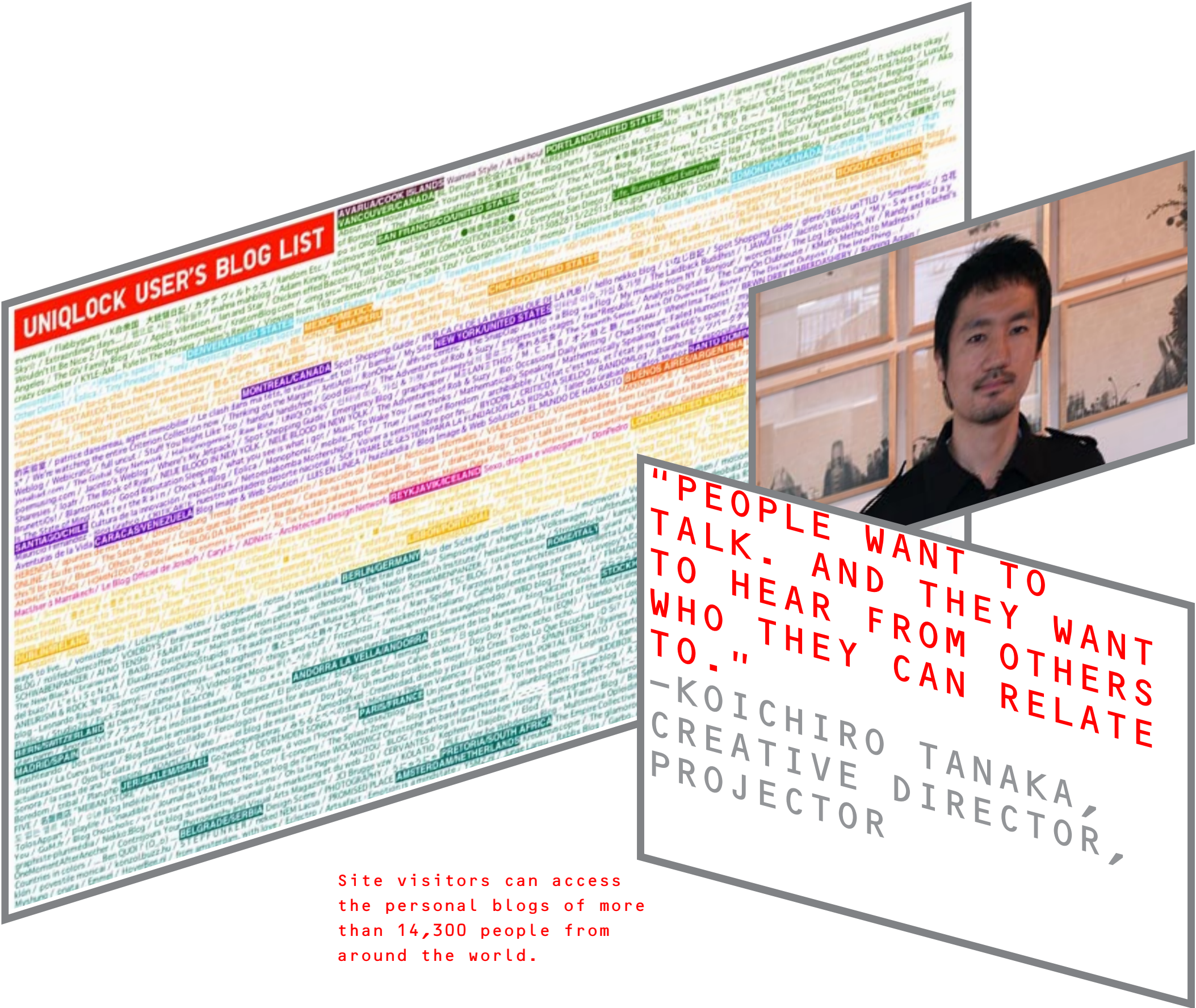
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ENVISIONING A NEW REALITY

Technology is changing daily. And Koichiro Tanaka recognizes that maintaining focus on the future is a necessity. When asked about what's next for Uniqlo, Tanaka seems to be somewhere between idea and reality. "I'd like to develop a new form of branded communication that combines the digital experience and the physical experience." Just remember, what may seem like a lofty idea today, can become the reality of tomorrow.■

Jennifer Jackson is a freelance writer for magazines and corporate clients.



Site visitors can access the personal blogs of more than 14,300 people from around the world.



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HOW IT'S DONE

21 23 44
TOKYO / JAPAN

BRIDGING CREATIVITY AND TECHNOLOGY WITH A TICKING CLOCK

The ever-ticking clock of the UNIQLOCK website started as a creative idea. Projector figured that by using the clock display between video sequences, viewers would be engaged, looking to see what would happen next. But in a brilliant melding of artistic concept and technical genius, the five-second clock interval also gave the full-screen videos time to re-load, allowing UNIQLOCK to play the videos endlessly and seamlessly.

HERE'S HOW IT ALL CAME TOGETHER:

1. 185 five-second video sequences were created. Each sequence was compressed for the web using Sorenson Squeeze 4.5, then imported into Adobe Flash. [Learn to import video files into Adobe Flash.](#)
2. In Adobe Flash, the frame rate was set at 12 frames per second to help keep the file sizes down. [Learn more about frame rates in Flash animations.](#)
3. A real-time clock was integrated into the animation, which alternated between the five-second video sequences and a five-second clock interval.
4. The website's original score, created by Japanese pop artist [Fantastic Plastic Machine](#), was imported into Adobe Flash and synchronized with the ticking of the clock.
5. The site's performance was tested and verified under different online conditions, including low hardware and software specs and slower connection speeds. The final Flash files were then optimized to ensure all users could enjoy the same experience.

In the final presentation, the compelling videos and mesmerizing clock fluidly move to a j-pop beat. It's the epitome of using technical tools to realize creative vision—and to create emotional connectivity.

Find your own communities.
Discover popular design blogs and online communities on the product pages of Adobe Bridge Home, accessible from any Adobe Creative Suite 3 application.



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FONT & FUNCTION:
THE ART AND CRAFT OF TYPOGRAPHY

Channeling George Bickham

“The drama of the lettering mesmerized me for 20 years.”
RICHARD LIPTON

BY KEVIN PEASLEE

There’s one obvious reason why so many designers turn to [Bickham Script® Pro](#) for their script needs: elegance. Its swooping ornamental lines waltz with fluid, effortless virtuosity across the page.

But there’s a less obvious, perhaps more fundamental quality that sets Bickham Script Pro apart. There’s something humanistic, even organic about it, far more in keeping with the flow of ink being guided by steady, skilled fingers than a digital typeface. Appearing handwritten is the goal of all script typefaces, of course, but many of them still

seem like machine-made, robotic approximations. Bickham Script Pro, on the other hand, feels very, very real.

A CALLIGRAPHIC COURSE

The fact that Bickham Script Pro captures the feel of a pen on paper isn’t particularly surprising, once you consider that its creator, well-known and respected type designer [Richard Lipton](#), worked as a calligrapher in his early years. It was during that nascent time in his professional life, while he was in his twenties, that he first got a copy of [The Universal Penman](#), an influential 18th century

penmanship book created by one George Bickham. This discovery was the start of a crusade that would last decades.

“The book’s engraved script renderings became a model for everything I could not accomplish as a calligrapher,” says Lipton. “The drama of the lettering mesmerized me for 20 years, until I decided to try and replicate the spirit of these unparalleled engravings as a typeface.”

The resulting font, respectfully and rightfully called Bickham, came out in 1996. It was a big

hit. However, it didn’t meet all of its designer’s expectations.

“When Bickham was first released as a [multiple master font](#), many compromises were made,” Lipton says. He would have to wait almost another decade before Bickham would reach its potential—which was when [OpenType®](#) entered the picture.

TECHNOLOGY FOR TRADITION’S SAKE

“With OpenType and its support for a widely expanded character set, restrictions were no longer an issue,” says Lipton. In a twist, it was this



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cutting-edge technology that would allow him to more fully achieve the 18th century writing and engraving artistry of George Bickham.

“I had very specific ideas as to what I wanted to add to Bickham Script Pro.” And what exactly did he add? For starters, intelligence, variation, choice, precision, and, yes, even more humanity.

The updated font had the incredibly deep character set Lipton had hoped for, with more than 20 alternates per lower-case letter. But perhaps more importantly, OpenType also allowed him to have ligatures and glyphs automatically change depending on context. For example, glyph exits and entrances could subtly transform to ensure complete fluidity and precision between letters and even between words.

And with the ligature substitution intelligence provided by OpenType, Lipton was better able to channel the artistic letter variations of the old masters he looked up to. Same-letter pairs could vary, for example, eliminating the perfect, machine-like repetition that too clearly says “made on a computer.”

So with Bickham Script Pro, Lipton was finally able to take his typeface to where he’d wanted it to be all along—to a level that more accurately reflected the brilliance and artistry found inside *The Universal Penman*. “My goal for Bickham had been to be true to the 18th century penmen who dedicated so much of their lives to their endeavors,” he says,

“My goal was to be true to the 18th century penmen who dedicated so much of their lives to their endeavors.”
RICHARD LIPTON

“and, of course, to create the most dramatic and elegant formal script I could to honor their amazing talent.”

Lipton deserves the accolades for this quantum leap, of course. But Lipton is the first to acknowledge that he had help. OpenType technology, in specific, was essential to the transformation.

“Bickham Script Pro would not be the successful design it is without its built-in technology,” Lipton says. “It was the only path to making the font everything it could be.”

FROM OBSCURITY TO UBIQUITY

And the “everything it could be” is vast, which in turn has resulted in its broad use in all kinds of formats, from elegant menus to irony-laden online banners. Although Lipton has peace of mind knowing that his font met the lofty ideals of his favorite masters, perhaps his final satisfaction comes from its ubiquity.

“Seeing it in use everywhere I go makes me feel all the hard design work was worth it.” ■

Kevin Peaslee is a creative director at [Axis41](#) and a writer with almost two decades of experience.



From elegant menus to irony-laden designs, Bickham is everywhere.



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SCOOP:
EXCITING NEWS FROM ADOBE



You're on an airplane and
you've got three hours to kill.
You've already seen the mediocre
movie that's playing.

And without Internet access, you can't watch any
streaming videos from your laptop. What will you do
for entertainment? Play another round of solitaire
on your computer? Read every page of the SkyMall
catalog?

Soon, your options will expand. In April 2007, Adobe
previewed its new Adobe® Media Player software.
This customizable, cross-platform player supports
both downloaded and streamed media. It lets
viewers watch their favorite shows, virtually anytime,
anywhere. And it helps content businesses create new
ways to deliver high-quality content
and advertising.



BUILT-IN CREATIVE OPPORTUNITIES

For audiences, it's a whole new way to enjoy video
content. For creatives, it's a whole new way to
connect with viewers. The opportunities for branding,
advertising, and promotion are built right in to
the Adobe Media Player—and they can even be
synchronized with the video's content.

The player offers a variety of customization
opportunities right within the application, like product
placement using a hotspot. Other examples include
program or network-specific logos, banners, overlay
“bugs” and in-line video ads—all of which can be easily
incorporated into the main video content. “Advertising
in this new format can be as bold or subtle as you
want to make it,” says Jen Taylor, Group Product
Manger of Adobe Media Player.



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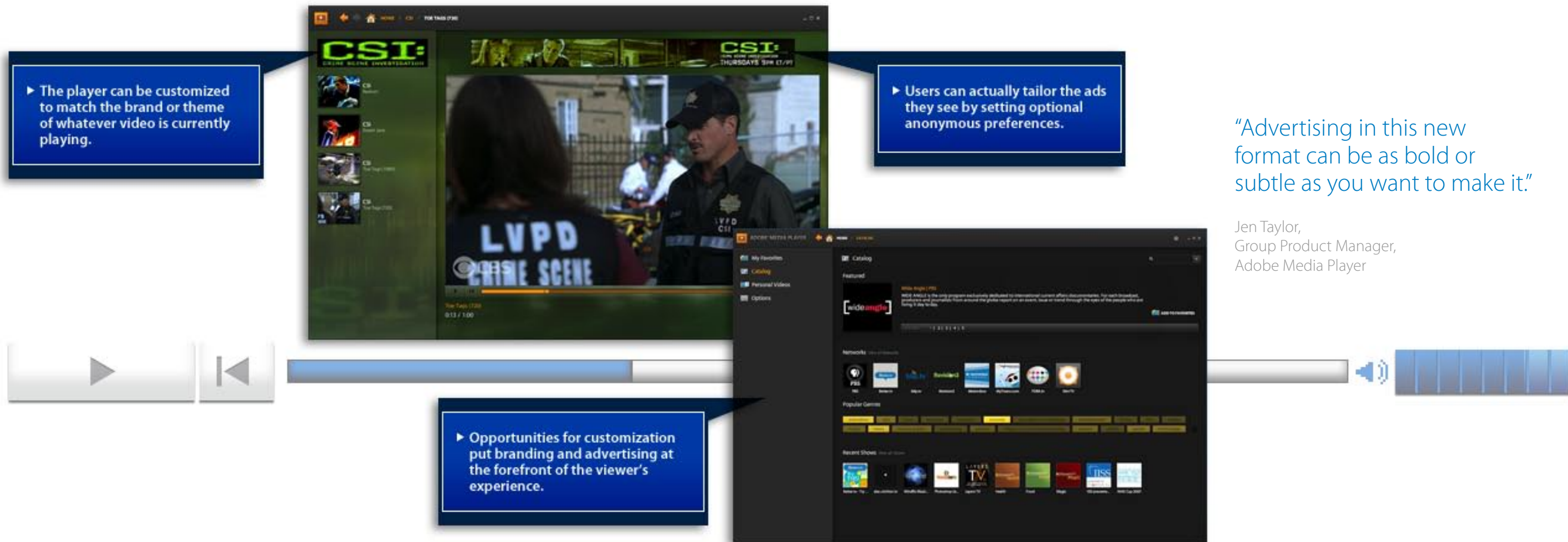
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7 POSTERS THAT PROVOKE



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“Advertising in this new format can be as bold or subtle as you want to make it.”

Jen Taylor,
Group Product Manager,
Adobe Media Player

DYNAMIC, CUSTOMIZABLE ADVERTISING

With its viewer-centric dynamic advertising, users can actually tailor the ads they see by setting optional anonymous preferences. And content publishers can leverage this information to gain valuable usage data, including when and how often a video has been viewed, where the viewer starts and stops the video, which videos they choose to remove from their collection, and the number of advertising impressions each video generates.

The player itself can also be customized to match the brand or theme of whatever video is currently playing. A show's identity—or a brand's logo—can appear as a background visual on the player, and in any of the available banner locations. These opportunities

for customization, combined with new ways to bring interactive banners and contextual ads to a media player, put branding and advertising at the forefront of the viewer's experience. Meanwhile the player's user interface works simply and subtly at the top of the screen.

SIMPLE CONTENT CREATION

Whether you're developing a video program, creating an ad campaign related to that program, or both, the Adobe Media Player helps you get your content up and running. If you have experience delivering content for the Flash Player and have created web banners, you have most of the skills and tools required.

“Now, you don't need an army of coders to create media player content,” says Taylor. Featuring tight

integration with Adobe Creative Suite 3 products—including Adobe® Premiere® Pro CS3 and After Effects® CS3—Adobe Media Player empowers creatives to get to work quickly, without days of ramp-up time on new tools. And with support for H.264 encoded video and standard advertising graphics formats, it's easy to leverage existing content.

START PLAYING TODAY

The Adobe Media Player is now available as a public pre-release, so you can experiment with the new format—and share your feedback with the Adobe engineering team. The full version of the Adobe Media Player is expected to ship early in 2008. ■

**DOWNLOAD THE BETA RELEASE
VERSION OF ADOBE MEDIA PLAYER**



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RAMP UP

BUZZ



INSERT ADS, EARN MONEY

With Ads for Adobe PDF, you can earn money by including ads in your PDF content. Adobe has partnered with Yahoo! to provide ads across a broad range of categories to match any content.

[Try the beta release today.](#)

SPECIAL OFFERS

Access free Adobe Flash training.

When you buy Adobe Creative Suite 3 Design Premium or Web Premium before February 29.

[Find out more.](#)



FONT OF KNOWLEDGE



Adobe Bridge Home

Discover tips and tutorials for all your favorite Adobe products in Adobe Bridge Home, accessible from any Creative Suite 3 application.

Note: You must have Bridge version 2.1 or higher to use this link. Get it now. [Mac](#) or [Windows](#).

Or, you can access Adobe Bridge Home by launching and choosing File > Browse from any Adobe Creative Suite 3 application.

HAPPENIN'S



ADOBE DESIGN ACHIEVEMENT AWARDS: CALL FOR ENTRIES

This global competition celebrates the world's most talented creative arts and technology students, from graphic design and photography to digital film and animation. Enter the competition—and kickstart your creative career. [Find out more and enter.](#)

INDUSTRY EVENTS

[Adobe Creative Suite 3 Events and Activities](#)

[Mobile World Congress](#)
Feb. 11-14, Barcelona, Spain

[SXSW Interactive](#)
Mar. 7-11, Austin, Texas

[Photoshop World](#)

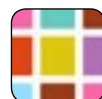
Apr. 2-4, Orlando, Florida

[NAB Show](#)

Apr. 14-17, Las Vegas, Nevada



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Foliage, vines, and leaves—in all their swirly, curly, vector glory.

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ADOBE® PHOTOSHOP® TEXT STYLES

Make simple text sparkle. This quick Layer Styles tutorial shows you how.

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ADOBE® AFTER EFFECTS® BG RENDERER

Keep on multitasking. This script renders in the background while you work on other things.

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ADOBE® INDESIGN® PHOTO CUBE

Open this template, drop in six photos, and get your glue stick ready.

[Download](#)



ADOBE® FLASH® PANORAMA PLAYER

Create 360 degree panoramic splendor—just by copying files into Flash.

[Download](#)

“VERY, VERY COOL. NO QUICKTIME CONTROL TO LOAD, JUST PLAIN FLASH.”

—ADANKER04, OCTOBER 16, 2007
ADOBE EXCHANGE REVIEW



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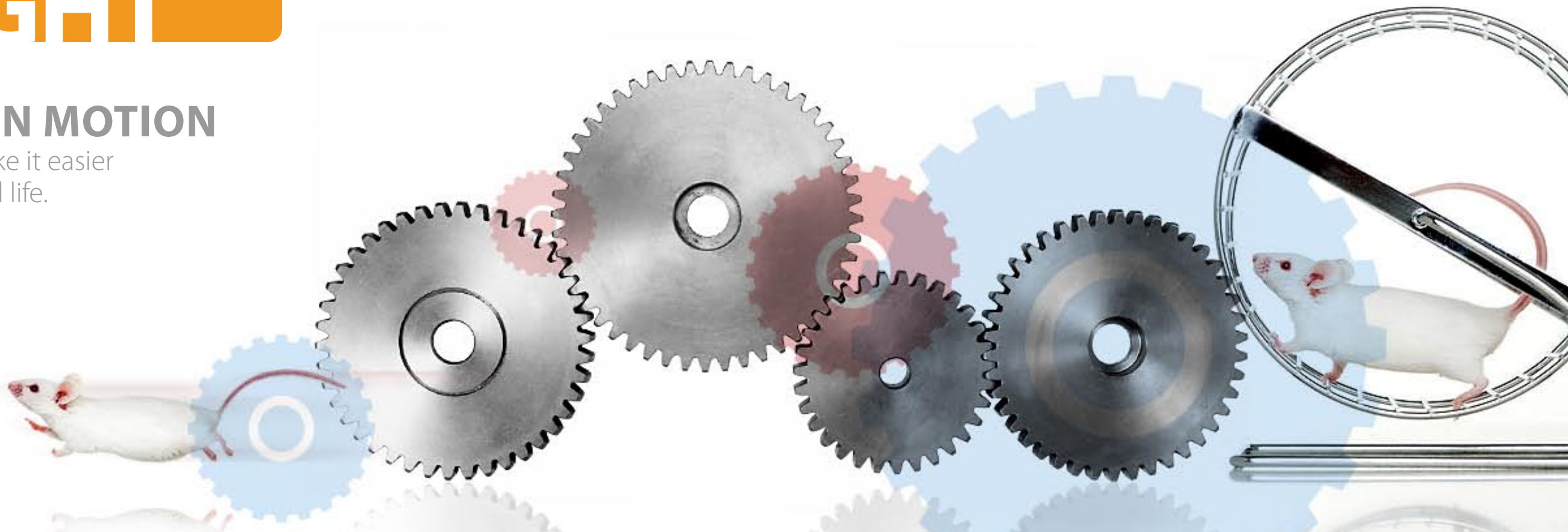
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SPOTLIGHT

SET YOUR ART IN MOTION

These three simple tips make it easier to bring flat art to animated life.



These days, static art and design needn't stay flat on a page. Whether it's turning a series of digital images into a simple GIF animation or creating a complex multimedia experience that combines still imagery, motion, and sound, new technology is making the process easier than ever before. And with these quick tips, you can start getting your assets in motion.

TIP 1

Import Adobe Illustrator files into Flash.

There are two simple ways to import Adobe Illustrator CS3 files into Adobe Flash CS3 without losing any of your artwork data.

1. Copy and paste your Illustrator files right into Flash. Go to Flash > Preferences and use the AI File Importer to specify how the artwork should be pasted in: as editable text, vector outlines, or bitmaps. You can even create movie clips when you import from Illustrator.

2. Import native Adobe Illustrator files into your Flash document. Simply save your document as a regular Illustrator file, go to Adobe Flash, and select File > Import > Import to Stage. Then choose your Illustrator file and specify exactly which Illustrator layers and objects should be imported.

[Watch the video tutorial.](#)

TIP 2

Create animated GIFs in Adobe Photoshop.

There are two simple methods for creating animated GIFs in Adobe Photoshop.

1. Create frame-based animations. In the Animation palette, click "Make Frames from Layers." Underneath each frame, select the number of seconds to hold for each frame. Then, just hit the play button.

2. Use the timeline technique. In the animation palette, go to Document Settings and set the Duration and Frame Rate for the number of seconds to hold for each frame. Select the frames you want to animate and choose "Make Frames from Layers." Then, just select the space bar key to play the animation.

[Watch the video tutorial.](#)

TIP 3

Create animations in Adobe Flash using motion tweens.

Motion tweening is a simple way to make an animation from a symbol on a layer. After you've created a symbol to animate and created keyframes on your Adobe Flash timeline, you can select the frames between your keyframes to create a motion tween. Simply go to the Properties panel, access the Tween drop-down, and select Motion. Or you can right-click anywhere between the two frames and select "Create Motion Tween."

Once you've created a basic motion tween using one of these methods, you can change its shape, color, scale, and more. ■

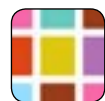
[Watch the video tutorial.](#)

MORE MOTION TIPS

Discover more tutorials and tips in Adobe Bridge Home, accessible from any Adobe Creative Suite 3 application.



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FEEDBACK

RATE THIS ISSUE

What did you love about this issue? What would you love to change? Take a moment to rate this issue's stories, design, and navigation. You can even send a quick letter to the editor.

We read every last bit of feedback, so go ahead and share your thoughts. We're listening.

You will be directed to an external website to submit your feedback.

YOUR LETTERS



KILLING IN THE NAME OF ART?

Any real artist would not have "extracted the whirligig insect and preserved it." No it was KILLED because the "artist" (Revell) decided it wasn't worth the effort of creating his own sculpture, showing a real disrespect for the creature he finds so amazing. And Flach's fetal horse... DUH. I am seeing a lot of senseless use of animal life all in the name of art and really all about money.

BarBara Menkes
New York, NY

Tim Flach responds:

As a photographer I hunt, but I do not kill! The specimens were part of a decades-old scientific collection at Cambridge University. The image concerned was taken from a series of work exploring equine embryo development. I appreciate that this

work might be uncomfortable for viewers but I also feel that it was a vital part of my Equus project, which explores our significant relationship with the horse through domestication and science.

Tim Flach, Photographer
London, England

GRAVITY-DEFYING BATS

In the Issue 3 "Natural Synthesis" article, I find photographer [Tim Flach's](#) choice to invert his bat images to be misled. These photos were made with great regard for clarity, resolution, accuracy and realism. Turning them upside down is just plain incongruent. The photographer is an obvious technician, but following the impulse to rotate the photos 180 degrees does not magically make them art. Indeed, they may have been more artistic prior to this disparaging offense.

I enjoy *Adobe Magazine* and am especially interested in watching the transformation of the interface from issue to issue. As a former disbeliever in the on-screen magazine format, I am slowly coming around. Of course, that is

happening thanks to the evolution of the medium and people like you at Adobe pushing the envelope. I look forward to seeing what's next.

Thom Westergren,
Graphic Designer
Denver, Colorado

INTERACTIVE PDF TECHNIQUES

I found a great design: your mag. I am myself an expert user of InDesign and very fond of interactive PDFs. It's difficult to find those easy and great techniques for user experiences in other PDFs. So, congratulations on your design. Un saludo y gracias.

Cristian Eslava,
Graphic Designer, [Ceslava.com](#)
Seville, Spain

A LITTLE LOVE

Hi there, WE LOVE THE MAG! It is full of inspiration for designers like myself who want to experiment with cutting-edge graphic design and learn new mixed media techniques using the Creative Suite.

Can you tell me how the page number tabs on the right side

are made? We currently have Adobe Creative Suite 2 (will be upgrading in the New Year), but we're unsure on how to go about creating interactive PDFs, any links to show me how?

W.S. LAU,
Web Designer, [Websense](#)
Berkshire, UK

Adobe Magazine responds:

Thanks for your interest! Check out this Adobe Design Center tutorial on [creating interactive PDFs](#).

A LOT OF CREATIVITY

Love what you Adobe guys/gals have done and do! Bravo/a! Having fled to New Mexico from California at the end of the dot.com collapse, you folks remain one of the few connections I have with creativity in the workplace. *Adobe Magazine*, with its great interviews and art, seems to be my only connection to my former California life. Thanks for being such a great resource!

Mary M. Hamel,
Technical Writer, IHS/NPA
Albuquerque, New Mexico



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Adobe Magazine would like to thank Ateliergemeinschaft Gerwin Schmidt for their contributions to this issue. “A large part of our work is to attain the viewer’s attention, surprise him, and steer his emotions,” says designer Gerwin Schmidt. “Therefore we have to disturb him sometimes. Sometimes, we have to make noise. Sometimes we have to whisper.” Schmidt, founder of Ateliergemeinschaft Gerwin Schmidt, has been capturing the attention of audiences for 15 years. He studied graphic design at Kassel University and visual communication at design college HfG Karlsruhe. He currently works in his Munich-based studio with junior partners Timo Thurner and Philipp v. Keisenberg. The studio specializes in poster design, book design and corporate design for cultural and commercial clients. Now a professor himself, Schmidt teaches in the Visual Communication Department at the State Academy of Art and Design Stuttgart. He also serves as a guest lecturer and instructor at poster workshops and graphic design events across Europe.

Software used to create this issue of *Adobe Magazine* includes: Adobe InDesign CS3, Illustrator CS3, and Photoshop CS3. Fonts include: Bickham Script Pro, DIN, Helvetica Neue, Myriad Pro, OCR B, and Trade Gothic.

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